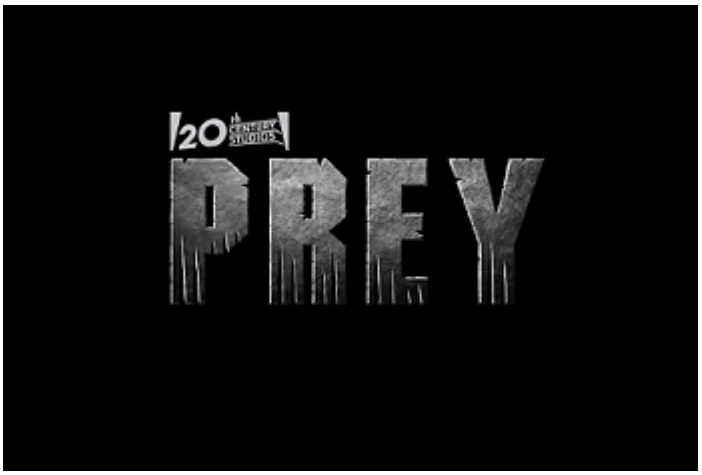

PRODUCTION INFORMATION

An all-new action-thriller from 20th Century Studios directed by Dan Trachtenberg ("The Boys," "10 Cloverfield Lane"), "Prey" is the latest entry in the "Predator" franchise. The film will stream August 5, 2022, as a Hulu Original in the U.S., Star+ in Latin America, and Disney+ under the Star banner in all other territories.

Set in the Comanche Nation 300 years ago, "Prey" is the story of a young woman, Naru, a fierce and highly skilled warrior. She has been raised in the shadow of some of the most legendary hunters who roam the Great Plains, so when danger threatens her camp, she sets out to prove herself a worthy hunter. The prey she stalks, and ultimately confronts, turns out to be a highly evolved alien Predator with a technically advanced arsenal, resulting in a vicious and terrifying showdown between the two adversaries.

"Prey" stars Amber Midthunder ("The Ice Road," "Roswell, New Mexico"), newcomer Dakota Beavers, Stormee Kipp ("Sooyii"), Michelle Thrush ("The Journey Home"), Julian Black Antelope ("Tribal"), and Dane DiLiegro ("American Horror Stories") as the Predator. The film is directed by Dan Trachtenberg and written by Patrick Aison ("Jack Ryan," "Treadstone"), with a story by Patrick Aison & Dan Trachtenberg based on characters created by Jim Thomas & John Thomas. It is produced by John Davis ("Jungle Cruise," "Predator"), Jhane Myers ("Monsters of God"), and Marty Ewing ("It: Chapter Two"), with Lawrence Gordon ("Watchmen"), Ben Rosenblatt ("Snowpiercer"), James E. Thomas, John C. Thomas, and Marc Toberoff ("Fantasy Island") serving as executive producers.

THE ORIGINAL "PREDATOR"

The "Predator" franchise began with the 1987 film starring Arnold Schwarzenegger and directed by John McTiernan. The story of an elite team of mercenaries sent to the jungles of South America on a recovery mission who find themselves hunted by an extraterrestrial warrior with an arsenal of high-tech weapons, the film was a hit and spawned five subsequent films.

Director Dan Trachtenberg was a big fan of the original film. “I was in third grade when the first one came out, and I have a very vivid memory of not being allowed to see the movie and being in the car on the way to a karate tournament with all the boys who had all just seen the film and described the entire movie to me on the way to the tournament,” he explains.

He continues, “One of the things that stuck out as they described it to me, there was a scene where Billy, the Native American scout, stood his ground on a bridge over a waterfall and fought the Predator. Eventually, when I saw the movie, that scene didn’t happen. He cuts himself and then screams, and it’s all off-camera. That bit that I had imagined wasn’t actually in the movie, but is very much the genesis of this movie, ‘Prey,’ now.”

Producer Jhane Myers, Comanche and Blackfeet, agrees, saying, “The fact that I’ve been able to work on this film…it’s amazing to me. And more importantly, when I saw the very first film, I would have never thought that I, as a full-blooded Native American and enrolled Comanche, and my culture could ever collide with such a franchise in a film.”

CASTING THE FILM (Indigenous Representation on Screen)

In the film, the alien Predator lands his spacecraft in The Northern Great Plains in 1719, looking to hunt for sport. The land is inhabited by men, women, and children of the Comanche tribe, many of them skilled hunters and warriors themselves. And the “Prey” filmmakers were committed to creating a film that provides an accurate portrayal of the Comanche world at the height of the Comanche Empire, and brings a level of authenticity that rings true to the experience of its Indigenous peoples. As a result, the cast is comprised almost entirely of Native and First Nation’s talent.

Beginning with Patrick Aison and Dan Trachtenberg’s original story idea, the production worked closely with Comanche educator and consultant Juanita Pahdopony. The Comanche language is incorporated into the film with the characters’ names, which are all Comanche. “One of the most rewarding moments for me was working with Juanita,” director Dan Trachtenberg recalls. “She was near tears after reading the screenplay, not because there hasn’t been a movie that functioned the way it does, which there hasn’t, but because it features Native Americans as the heroes of the movie.”

According to producer Jhane Myers, “We did extensive amounts of historical research and studied their customs and period-appropriate dialogue and sign language.”

Amber Midthunder was cast as Naru (nah-doo), a fierce and highly skilled Comanche warrior raised in the shadow of the legendary hunters who roamed the Great Plains. When danger threatens her camp, she sets out to protect her band and faces the supreme test when the prey she stalks and ultimately confronts turns out to be an alien Predator. Smart, confident, and resourceful, she is familiar with every inch of the surrounding landscape and its natural predators.

Naru means “fight” in Comanche, which is more than appropriate for this character. “Naru is a fighter, she is strong,” says Midthunder. “She has strong ideas and opinions about things, about her future, about her life. Her wants are quite different than other people would assign to her or imagine for her.”

Getting cast in the film has been especially memorable for Midthunder, who says, “I’m Sahiya Nakoda, so to film on Nakoda land was a really cool experience for me. To be there, and to be near people who are my tribe or who are from tribes similar to mine, has been an amazing experience. I felt the responsibility of representing the Comanche people in terms of being a warrior…it is a strong warrior society. I had the opportunity to talk to a group of Comanche youth, and they really wanted to be represented on screen as Comanche strong.”

Taabe, a young Comanche warrior, is played by newcomer Dakota Beavers. The young actor is a descendant of Ohkay Owingeh Pueblo. “This film takes place at a time when the Comanche people were in full stride. It was a totally unique take that I thought was really fascinating.”

As the leader of the band of Comanches, War Chief Kehetu, played by Julian Black Antelope, abides by the time-honored traditions of his people, which do not usually approve of women serving as hunters and warriors. The actor was thrilled to be cast in the production, saying, “One of the most impressive things for me was seeing, not only an Indigenous producer on a film of this level being so hands-on and helping to call the shots, but the attention to detail and cultural life authenticity. She worked with the cast and the director and was there on set every day. She rolled up her sleeves and got right there in the thick of it to make sure everything was done right.”

Aruka (ah-doo-kuh), Naru’s mother, is played by Michelle Thrush. Aruka, along with the rest of the older Comanche generation, wants her daughter to follow a more traditional path.

Wasape is played by Stormee Kipp, who is Shoshone-Bannock and Blackfeet, the people of the spear. He is easily threatened by Naru and is very much against the idea of female warriors, which is revealed during the expedition to find the lion who attacked him. Wasape’s name means “bear,” which is the perfect way to describe his rough and aggressive personality.

The film’s end title sequence features artwork depicting select moments in the story which serve as an homage to the pictorial hide art typically painted on buffalo hides by Plains Native Americans to document historical stories. A number of award-winning Native American artists created the artwork, including Brent Learned, Dallin Maybee, NiCole Nahmi-A-Piah Hatfield Curtis, Jonathan Thunder, Sheridan MacKnight, Sandra Okuma and Nocona Burgess, which was then animated by design studio Filmograph.

THE ICONIC PREDATOR

The Predator, as brought to life by Dane DiLiegro, is a highly advanced alien who is seeking the strongest opponent. The ultimate adversary, and one of the fiercest hunters in the universe, it has high-tech weaponry, cloaking, and heat-seeking abilities.

Director Dan Trachtenberg worked closely with StudioADI founders Tom Woodruff and Alec Gillis, to create the Predator costume. StudioADI is an Academy Award®-winning character effects house that has designed, produced, and performed many memorable characters, including the previous Predators in the franchise. While fans of the previous films may notice some similarities in the alien's design, this costume is quite unique. Trachtenberg explains, "One of the things we wanted to do with the creature in this movie was make it look much more creature-like. I adore the design of the original Predator, and think that's one of the reasons why this franchise still exists, but I really wanted our Predator to feel much more alien and a little scarier."

Trachtenberg continues, "There was a very tricky balance in needing to make this movie feel like it is 300 years prior to the original, but also still feeling like it's very technologically advanced. They devised this bone mask that feels more ancient and archaic and more brutal, but still interweaving organic and tact to feel cool and imposing."

Because the design of this creature has especially captured fans' imaginations since the 1987 film, there continues to be an eagerness to see it on screen again. Trachtenberg continues to explain the similarities and differences, saying, "The Predator still has his code of looking for the strongest threat, the most worthy opponent, but hunts with earlier versions of weapons we had seen before. He has the laser targeting, but instead of having the plasma cannon that explodes, he's shooting these heat-seeking cross bolts. He has the E.N.D., the explosive net device, the net ball that he throws, the cut clamp, and the shield."

To inhabit the costume, the filmmakers found their Predator in former professional basketball player turned actor Dane DiLiegro. He was an enormous, menacing figure in the costume with his 6'9", 245 lbs. frame, although out of costume, he wasn't just the guy wearing the suit. DiLiegro loves filmmaking and storytelling and actively shared ideas of the creature's back story, intelligence, and even emotions the alien experienced, adding more character and depth to the Predator.

Actor Amber Midthunder recalls seeing the Predator in costume for the first time on set, saying, "Truly the Predator is hard to look at. The first time I saw him, he was moving in the woods. I actually just walked up to him, and something happened to me. I was captured by the sight, but at the same time was trying to determine if I could kill him for real."

For over three decades, the Predator has remained an icon for fans and movie-goers alike. According to Trachtenberg, "There are symbols in pop culture that stand the test of time, and there's something about the initial design of that guy [Predator] that I think is just cool. It's not merely meant to scare because it isn't an animalistic creature…there's a sentience there. The look of that creature with the helmet and the dreads already was awesome. Then when it takes that off and it's got this whole other face, that really captured our imaginations. It was gross, but awesome at the same time. Some designs are just gross. This is gross and awesome."

FILMING "PREY"

Principal photography on "Prey" began in June 2021 at the Stoney Nakoda Nation near Calgary, Alberta, Canada. Additional filming over the next several months took place in and around Calgary, including Moose Mountain and Elbow River.

The creative team behind the camera on "Prey" includes director of photography Jeff Cutter ("10 Cloverfield Lane"), production designer Kara Lindstrom ("Dear John"), film editors Angela M. Catanzaro, ACE ("Friday Night Lights") and Claudia Castello ("Black Panther"), music by Sarah Schachner ("The Lazarus Effect"), and costume designer Stephanie Porter ("Free Guy").

The day before filming began, director Dan Trachtenberg and producer Jhane Myers, along with cast members including Amber Midthunder, Dakota Beavers, Stormee Kipp, and Stefany Mathias, participated in a private Pipe ceremony on the Stoney Nakoda Nation, with Indigenous leaders giving a blessing and granting permission to film on their ancestral land. Myers shared a land acknowledgement recognizing and respecting the area where filming commenced:

> *"The 20th Century Studios, the Production and our parent company Walt Disney Studios would like to acknowledge that we have gathered on the ancestral lands of the Stoney Nakoda Nation which are the Bands of the Bearspaw First Nation, the Chiniki First Nation and the Wesley First Nation. We acknowledge them as the First peoples of this land on which our production cast and crew community proudly works and creates."*

The entire production of "Prey" was filmed outdoors, with all exterior shoots utilizing the magnificent terrain of the Calgary landscape. "We only used natural light," says Trachtenberg. "I think every place in the world has its own quality of light, and Calgary just looked phenomenal. There are not too many places in the world that have a special physical setting and a quality of light that is incredibly special, too. Shooting in Calgary not only gave us incredibly grand landscapes, but also a very special long-lasting golden hour. We could shoot a lot of the movie to feel like dawn or dusk, even its broad sunlight looks unlike any other place in the world."

Cinematographer Jeff Cutter adds, "Our approach to capturing these images was to respect nature, respect natural light, and to place everybody in a very grounded environment. We wanted to keep things feeling as untouched as they actually are, so that we didn't feel like a movie crew that just came in and intruded on this environment. It was really inspiring to get into that mindset of embracing nature, being one with nature as much as possible, and respecting it."

But filming entirely outdoors for four months came with its share of challenges. Trachtenberg jokes, "It's the first time that I ever had to ford a river to get to set. It was very physically challenging, but it brought us to places that aren't often captured on camera."

Adds Cutter, "The biggest challenge we faced was really a scheduling one, just because of our ultra-naturalistic approach. We ended up chasing the light all the time."

Trachtenberg and Myers worked closely with costume designer Stephanie Porter and makeup department head Samantha Rumball to accurately portray the Comanche ways. A great deal of attention and detail went into the makeup on the principal characters' faces and bodies, as well as with every single piece of wardrobe, which, in Indigenous cultures, are described as regalia.

What viewers are seeing on screen isn't a fictionalized representation of the Comanche people…it is the way things were back in the 1700s, from the face painting to the regalia to their weapons.

The Comanche colors are black, red, and white, which are earth pigments that are historically correct for the 1700s. According to Rumball, "The colors are produced from crushed rock, with flowers and grasses being used to make pastes, and while traditionally they were applied with bear grease, we matched the colors and came up with a consistency that was similar to bear grease. We also wanted it to look like something they had worn for days, like they slept in it, ate in it, hunted in it."

The color palette for the wardrobes came from what would have been available in the Wichita Mountains in the 1700s to turn into color pigment. Porter explains, "We wanted to make sure that every color put on, especially the Comanche people on the buckskin, was something that could be made from the earth, from rocks, from berries, from… duck poo. Yes, that was a pigment that was used. It was a beautiful blue color, so that's where our color palette came from."

The cast also collaborated closely with the costume and makeup departments, sharing their own cultures and adding elements that were significant to them personally. Actor Tymon Carter, who plays Huupi, has a makeup design similar to that of his grandfather, with three horseshoes. Rumball incorporated the horseshoes on his arm and body makeup. "Ancestry was brought into the movie, and I believe all of the cast were proud to wear the warrior makeup that we designed with them," says Rumball.

There were many differences between the makeup and regalia of the Comanche people and the fur trappers. The Comanche people used every part of the animal, making everything beautiful, and as an embellishment, and/or useful to their livelihood. This is in direct contrast to the fur trappers' costumes and look, who were filthy and hunting animals for commercial gains, and to be disrespected, wasted, and destroyed.

For the character Naru, Porter needed something that was authentic to the period but also practical for filming. "Naru's costume is made from buckskin, which is basically deer leather, and we've given it a traditional Comanche shape," she explains. "We wanted to have Amber able to run and jump and fight, and we wanted to make sure that her action was accentuated with her costume, and vice versa."

Director Dan Trachtenberg adds, "Our producer Jhane Myers worked hand in hand with Stephanie to make all the costuming. We wanted what Naru wears to be traditional and feel authentic but also represent who she is as a character. We needed to find a way so that she could

look like an action figure, that she could really look like a superhero, while not breaking authenticity."

Amber Midthunder's favorite aspect of her wardrobe was the twisted fringe, which is traditional to the Comanche people.

Taabe's wardrobe accentuated Dakota Beavers' physique, while also supporting the stunts and action that his character does, which includes a good deal of horseback riding. Fighting on horseback was significant for the Comanche people.

Porter shares another interesting aspect about Taabe's regalia, saying, "One of the cool things about Taabe's costume is that the last Comanche chief was a man called Quanah Parker. Quanah Parker wore a hair pipe, chest piece, and we used elements of that chest piece, which is on display in a museum in Oklahoma, to create Taabe's hair pipe and chest piece that he wears."

The intricacy of Julian Black Antelope's wardrobe as War Chief Kehetu took months of research to ensure historical accuracy. "For his first look he wears black, red, white, and really strong shapes that are the colors of the Comanche people," Porter says. "We made a war belt that was worn by Comanche horseback riders to help on their long rides to help their backs stay up, and it was also very beautiful and decorative."

"His other look was a war shirt, and we designed a buffalo hunt scene that we painted onto the buckskin, on the front of the war shirt," Porter continues, "We decorated it with faux ermine, faux weasel fur, and faux horse hair to show the spoils of battles."

The beads that were used came from Europe, and they were not Comanche-made, so they were very precious and not used in everyone's garments. "They were only used in our highest ranking garments," Porter says. "That being said, Suma's dress had the most beads of anyone, and I made her dentalium shell earrings which come from the coast, so all of the elements making up her costume were rare and very special."

STUNT PREPARATION: COMANCHE FIGHTING

The movie "Prey" is full of different kinds of predators. Producer Jhane Myers explains, saying, "The Comanches, they hunt and fight for survival. Everything that they hunt, like when they hunt a Buffalo, every part of that Buffalo is used. Nothing is wasted, and they're also thankful for the spirit of that Buffalo that's able to nourish them, clothe them, and is used for everything that they needed in life."

Myers continues, "The French, they are predators as well, because all this land is new to them. They are hunting for self-indulgence, and they are hunting for profit. Then you introduce our actual Predator, the alien Predator, who is ruled by its own basic rules or its core values, which are that it hunts for sport."

To get the cast into a predator state of mind, the production scheduled high-intensity strength training, or "Boot Camp," wherein the actors physically built up their cardio levels, learned stunts, choreographed fight scenes, practiced weaponry, and learned horse-riding skills. They also participated in scenario training to prepare for filming, which director Dan Trachtenberg describes as training to become a SEALs team from the 1700s. The 4-week "Boot Camp" also allowed the cast, particularly the native cast members, to bond and develop a close camaraderie before filming.

"Boot Camp" was led by stunt coordinator Steven McMichael ("Abducted"), fight coordinator JJ Park ("Skyscraper") and Indigenous tactics and movement coordinator Kevin Starblanket, who worked closely with the cast to incorporate native and First Nations traditions. Starblanket, a member of the Ahtahkakoop Band of the Cree Nations, explains, saying, "I taught them how to move, how to use their weapons, how things are done traditionally…everything from learning how to light a fire from a traditional way, to making shelters. Growing up in a traditional way in Northern Saskatchewan, I was able to bring some of the skills that I was taught by my ancestors and my grandfather."

McMichael and Starblanket, along with Park, choreographed the different styles of fighting among the Comanche people, the French fur trappers, and the Predator. Their fighting styles differed based on their motivations.

Starblanket recognized the importance of teaching the Comanche fighting style to the all-Indigenous lead cast and says, "On the first day, we set the tone to explain that we are representing the Comanche warriors. The Comanche were an amazing people. They were called the Lords of the Plains for a reason. They were the best there were at the fighting. They were called Lords of the Plains for almost 150 years, so in order to honor them, they needed to be fit. They needed to be good with weapons, because it's not only the general public who will be watching, it will be Comanche people watching us depict them as well."

Despite inconsistent weather, extreme sun, clouds, rain, wind, and other inclement weather conditions during production, filmmakers, cast, and crew worked efficiently and seamlessly to bring "Prey" to the screen.

BACK ON SCREEN

It's been 35 years since "Predator" first captivated audiences, and now fans have a chance to see the Predator in action once again.

Actor Amber Midthunder says, "This particular 'Predator' film is a unique entry to the franchise because we get to see the Predator in a different light. We've only ever seen him in modern stories. Just the same way that this is a period piece for Indigenous people, we see Indigenous people in urban ways because we're living in urban times. Here, we get to see the Predator in an older and more traditional environment."

Director of Photography Jeff Cutter adds, “I hope viewers will have an exhilarating thrill ride. It is exciting, and it is scary, and I hope they are entertained from start to finish. And I really hope that they appreciate this new version of the Predator and a new version of a ‘Predator’ film and a version of the film that still excites them, but that opens their eyes to a slightly different version or a different way that a ‘Predator’ film can be told.”

Producer Jhane Myers agrees, saying, “Dan did amazing work. You know his job is not only to make this film look correct, but to have it be a visually beautiful film as well. He is a master of suspense and excitement. So when you see this film, you may think, oh, we’re just watching this Comanche camp, and then something unexpected happens, right? Then you jump, and that’s why we go to see these type of movies…for the excitement.”

Director Dan Trachtenberg adds to the excitement by saying, “I cannot wait for audiences to fall into a time and place and invest in these characters the way that they would in any sports movie. That’s the engine to this movie for me. I’m not an athlete, I don’t play sports, I don’t watch sports, but I love sports films because they are visceral, warm, hopeful, and aspirational. I love the idea that this movie could be aspirational, as well as intense and suspenseful and terrifying.”

ABOUT THE CAST

AMBER MIDTHUNDER (Naru) had a groundbreaking year in 2021. Midthunder starred as the female lead in Netflix’s thriller “The Ice Road,” opposite Liam Neeson for director Jonathan Hensleigh, which Netflix acquired in a record-breaking $18 million EFM domestic deal. Midthunder plays Tantoo, an ice road expert tasked with the dangerous mission of driving across an ocean of thin ice in an 18-wheeler truck to save her brother who’s trapped in a mine.

Additionally, Midthunder was seen on the small screen on the hit CW reboot of Roswell, New Mexico.” The fan favorite series has run for four seasons. Also on the TV side, Midthunder starred in the Marvel series “Legion” for FX, where she captivated audiences with her role as Kerry Loudermilk.

Midthunder first garnered attention for her role opposite Jeff Bridges in the Oscar®-nominated film “Hell or High Water.” She can also be seen in the sequel to the horror thriller “13 Cameras,” helmed by Seth Fuller and Scott Hussion, and the feature “Highway,” alongside Josh Hartnett.

After uncovering a deep love for the art of acting at a very young age and growing up with an actor father and casting director mother, Midthunder began her onscreen career early in life. Her first speaking role was at the age of nine opposite Alan Arkin in the indie hit “Sunshine Cleaning.” Her story is truly unique as one of a handful of Native Americans in the industry, she is an enrolled member in the Fort Peck Sioux Tribe and a huge supporter of her community. Her philanthropic efforts speak to representation in the industry, environmentalism, and the humane treatment of animals.

DAKOTA BEAVERS (Taabe), 23, is an American actor and musician who was born in Arizona. He is an accomplished vocalist and guitarist who has performed music professionally from the age of 13. He is multi-ethnic and a descendant of Ohkay Owingeh Pueblo, and Mexican on his mother's side and English and Scottish on his father's side.

His first acting role came at the age of 22, co-starring in "Prey" (2022) directed by Dan Trachtenberg. He currently resides in Santa Fe, New Mexico.

STORMEE KIPP (Wasape) is Shoshone, Bannack and Blackfeet, the people of the spear. His debut acting role is in "Prey," directed Dan Trachtenberg. He races horses, fights blackbelts and plays chess with grandmasters. Says Stormee, "The sun as my witness, everything I have said is true."

DANE DiLIEGRO (Predator) has had quite the journey on his way to Hollywood. Born in Massachusetts, he was a four-year starter for the NCAA Division I University of New Hampshire Wildcats basketball team. While attending UNH, he won a gold medal at the 2009 summer Maccabiah Games in Israel. He graduated with the second all-time rebounding record, and went on to put his 6'9," 245 lb. frame to use and played eight years of professional basketball, playing for high-level teams in Italy and Israel.

While in Italy, DiLiegro lived with and served as an apprentice for world-famous Tuscan butcher Dario Cecchini over a five-year period. He is still heavily involved in culinary arts and maintains a YouTube page surrounding food and travel.

In the summer of 2019, he retired from professional basketball to pursue acting. Within two weeks, he booked his first acting role as Muscle Monster in the Netflix show "Sweet Home." He also appeared in "The Walking Dead" and "Side Hustle." DiLiegro portrayed the titular character Ba'al in the fifth episode of "American Horror Stories," opposite Billie Lourde.

He will appear in Tom Delonge's upcoming feature film "Monsters of California," and Disney+'s upcoming reboot fantasy show, "The Quest." Additionally, he starred opposite Doja Cat in her music video "Get into It (Yuh)."

DiLiegro currently lives in Los Angeles and attends the Stella Adler Academy. He continues to pursue his dream of starring in film and television shows, despite his large stature.

MICHELLE THRUSH (Aruka) has worked professionally in film, television, and theatre for more than 35 years, with over 50 professional credits in the entertainment industry.

Thrush is best known for her leading role as Gail Stoney in "BlackStone," for which she won the Gemini Award for best performance by an actress in a continuing leading dramatic role. Other credits include her regular role in Sky Atlantic's drama "Tin Star," opposite Tim Roth. She also starred in the popular APTN/Showcase series "Moccasin Flats," and starred as Kate in the comedy hit "Mixed Blessings."

She was also Sylvie Lebret in the hit CBC series “North of 60,” and was recurring on CBC’s “Arctic Air.” She can next be seen in Marie Clement’s CBC miniseries “Bones of Crows.”

Feature film credits include “AKA: Jimmy P,” opposite Benicio Del Toro, which premiered at the Cannes Film Festival. Other feature films include the award-winning “Unnatural and Accidental,” “Pathfinder,” “Don’t Cell Me Tonto,” “Bury my Heart at Wounded Knee” and “Dreamkeeper.” One of her most memorable experiences was working opposite Johnny Depp and Gary Farmer in the feature film “Deadman,” directed by Jim Jarmusch.

Thrush continues to write, direct, and produce theatre, and has played many leading roles across Canada. She is a founding member, actor, and director of “Making Treaty 7.” She tours extensively through North America with her one-woman show “Inner Elder,” which has been touring in Canada to sold out audiences and was a part of the Indigenous Season at The National Arts Centre in Ottawa in 2020. Thrush was awarded the August Schellenburg Award of Excellence in November 2019 at the Imaginative Film Festival for her body of work and involvement in mentorship and community work. She was also presented the Betty Mitchell Award for “Inner Elder” in 2018 for outstanding actress, and she was nominated in two other categories including best overall production. In 2018, Thrush also directed “Honour Beat” at a Theatre Calgary. Her work with youth and children is her greatest passion, with characters such as Majica, the Aboriginal Healing Clown and Kookum Martha, a sprite old Indian Elder. She explains laughter is a natural part of her culture.

The mother of two wonderful daughters, Thrush and her family are currently residing in Calgary, Alberta.

Representing the Buckskin, Black Horse family of the Weasel People **JULIAN BLACK ANTELOPE (War Chief Kehetu),** aka “JBA,” is a Canadian actor of First Nations/Central American and Irish descent. His performing career first began in the Canadian music scene, before transitioning to acting in film and television in the early 2000’s. As a self-taught actor with a growing family, JBA built the foundation of his career with an amalgamation of day player roles, stunts and working various crew positions on a steady stream of projects in southern Alberta including DreamWorks/TNT's epic six-part mini-series “Into the West.” His breakout role in a television series would come on the gritty and critically acclaimed “Blackstone.” Four seasons of Black Antelope's portrayal of Darrien Tailfeathers earned him several accolades, including a Canadian Screen Award nomination.

In 2014 he was cast as Mr. Kidd in John Logan’s “Penny Dreadful,” which took him overseas to Ireland, and has since worked consistently both nationally and internationally on film and TV projects such as “Dominion Creek” (2015), “Condor” (2018), “Dark Justice” (2018), “Caught” (2018), “Hold the Dark” (2018) “Debris” (2021), “The Flash” (2021), and “Grendel” (2021).

An actor with a strong sense of physicality, Black Antelope often plays characters that combine stunt action with a larger-than-life or menacing presence, however his natural comedic sensibility has also been recognized in recent years with television roles in “Jann” (2019), including his own

TV series that he created, wrote, directed and produced: “The Secret History of the Wild West” (2021). With his Secret History series, he realized a 10-year dream of producing and creating entertaining, historical programming through the lens of Canadian First Nations. This very personal series, in addition to his several producing credits on independent feature film projects like “Empyrean” (2016) and “True Fiction” (2019) has cemented his determination to continue writing, directing and producing his own work as his acting career continues to grow.

Never one to pull the ladder up behind him, he has also dedicated his time and energy to training and mentoring the next generation of First Nations creatives, most recently as a founder of the Counting Coup Indigenous Film Academy, launching summer 2022 at Old Sun College in Siksika. Crediting his sanity, strength, and foundation to the practice of his culture’s belief systems and traditions, he is forever grateful for the unwavering belief and support he receives from and his loving wife Tracy and their three beautiful daughters Sparrow, Emiko and Romin.

ABOUT THE FILMMAKERS

DAN TRACHTENBERG’s (Director) debut feature, “10 Cloverfield Lane,” was released by Paramount with Bad Robot producing. He directed the pilots for “The Boys,” for Amazon, “Original and Point Grey” and “The Lost Symbol” for NBC/Peacock and Imagine, and also directed “Black Mirror: Playtest” for Netflix.

PATRICK AISON (Screenwriter) is currently writing and executive producing the series “Game” for Snoop Dogg and Martin Lawrence with Jerry Bruckheimer Television producing, and is adapting his short story “Break Even,” as a feature for 20th Century Studios. He has written and produced for the series “Last Light,” “Treadstone,” “Jack Ryan” “Legion,” “Kingdom” and “Wayward Pines.”

JHANE MYERS (Producer) is an acclaimed filmmaker, Sundance Fellow, and member of the Comanche nation recognized for her passion and dedication to films surrounding the Comanche and Blackfeet nations and preserving the legacies of the Native communities. She has established herself as a vital cultural and community resource for Native-content projects produced by the networks and studios, which over the years have included: “1883” (Paramount); “The Wilds” (Amazon); “Monsters of God” (Plan B/TNT); “Magnificent Seven” (MGM/Columbia Pictures); “Wind River” (Weinstein Co.); “The Lone Ranger” (Disney/Jerry Bruckheimer Films); and “Apocalypto” (Icon Ent./Touchstone).

After working with so many non-Native created projects about Native people, Myers began to seek out a producing career to support Native filmmakers and storytellers to help bring their stories to fruition. She served as the film project manager and special projects director at the Museum of Indian Arts & Culture in Santa Fe, New Mexico, where she also developed a Native Youth Film Camp, and as the project manager for Native Cinema Showcase in Santa Fe and the SWAIA Class X division, both of which feature juried competitions for Native filmmakers and screenings of new Native films.

She was a Native producing fellow in the Native American and Indigenous Program at the Sundance Institute in 2017. She was selected for the fellowship through a national competition with the project "Words from a Bear," a documentary on the life of Pulitzer Prize-winning Kiowa author N. Scott Momaday, broadcast in 2019 on PBS' American Masters. In 2018 she was as a Time Warner storyteller fellow, and she served as executive producer on the opera "Sweet Land 2020," which the Music Critics Association of North America bestowed with it best new opera award in 2021.

Myers produced the Sundance short "Mistress Red and Rude Girl" in 2022, and the documentary "However Wide the Sky: Places of Power" for Silver Bullet Productions in 2021. She was an associate producer on "Defending the Fire" (2017), a documentary about Native American veterans, and the documentary film "LaDonna Harris Indian 101," about acclaimed Comanche activist LaDonna Harris, which aired on PBS in 2014. In 2018, she served as on-camera talent for PBS' "Native America" series on the Comanche.

Myers chairs the Santa Fe Community Foundation's Native American Advised Fund (founded by Allan Houser), is a member of the Ralph Lauren Native American and Indigenous Advisory Council, chairman of the board of directors for the community-conscious Silver Bullet Productions, and is board president of Silver Bullet Productions, whose mission is to empower Native youth through the art of filmmaking.

Previously she served as the executive director of the American Indian National Center for Television and Film in Los Angeles. The Institute of American Indian Arts (IAIA) formed the Center in Los Angeles with network partners Disney/ABC, CBS, NBC Universal and FOX, to increase the representation and visibility of American Indian talent in all aspects of the entertainment industry. She was director of American Indian Projects for the Oklahoma Centennial Commission, festival director of Red Earth, Inc, and a senior account executive for the New York based Ralph Lauren Fragrance Division, and in 2020, she directed and produced the Ralph Lauren holiday campaign.

She proudly consulted the Comanche Nation on public relations and special events as vice-chair of the Comanche National Museum's board of directors for two consecutive three-year terms.

Myers was the founding editor-in-chief of *Oklahoma Casinos & Entertainment* Magazine, and ran her own public relations agency, Jhane Myers & Associates, which specialized in motion picture publicity. She served as project director on a book by fellow Oklahoman (Cherokee) Lloyd Kiva New, entitled *Lloyd Kiva New: A New Century (2017*), and was a community curator to the National Museum of the American Indian's popular exhibition, *Identity by Design.*

She was a two-term chair of the American Indian Chamber of Commerce of Oklahoma City and the Student of Excellence Awards and was honored for her dedication to the positive image of Native people with a Lifetime Achievement Award in 2008 from the Oklahoma Indian Gaming Association. In 2004 Myers was the recipient of the Woman of Distinction Award sponsored by the Girl Scouts of Redlands Council.

Past board memberships include the Native American Heritage Celebration at the Capitol (sponsored by the DHS Civil Rights Division), the Oklahoma Lupus Foundation, and the Oklahoma Juvenile Diabetes Foundation. She is a member of the Oklahoma Federation of Indian Women and the National Indian Women's Association.

Hailing from the *Penneduckah* (sugar eater) and *Yappaducah* (root eater) bands of the Comanche Nation in Oklahoma, Myers has achieved recognition as a world champion Women's Southern Buckskin dancer. She is also an accomplished artist specializing in traditional arts, beadwork, and silversmithing, and is a two-time People's Fund Fellow for Culture Capital 2016 and Artist in Business Leadership 2014.

JEFF CUTTER (Director of Photography) was born in Los Angeles, but spent his childhood years abroad in Sydney, Australia. He returned to California to attend the School of Film and Television at Loyola Marymount University. Jeff began his cinematography career photographing hundreds of commercials, among them spots for Apple, Nike, Coca Cola, Gap, and Chevy, in addition to music videos for iconic artists such as Kanye West, Red Hot Chili Peppers, Bob Dylan, and Mick Jagger. His first theatrical motion picture was the 2006 sports biopic "Gridiron Gang," starring Dwayne Johnson for Sony Pictures. His next feature would be Jaume Collet-Serra's genre thriller "Orphan," which went onto to become a cult classic. Cutter went on to partner with such directors as Nick Cassavettes, Samuel Bayer, and Mark Romanek, on both feature films and episodic pilots.

In 2014, he began working with Dan Trachtenberg on Bad Robot's action thriller "10 Cloverfield Lane," which went on to worldwide box office success. He next stepped into the comedy world with directors Will Speck and Josh Gordon to lens the holiday comedy-disaster movie, "Office Christmas Party," starring Jason Bateman, Jennifer Aniston, and Olivia Munn. Cutter recently re-teamed with directors Speck and Gordon to lens the upcoming science fiction feature "Distant," starring Naomi Scott and Anthony Ramos. He reunited with Dan Trachtenberg on the pilot of Amazon's dark superhero series "The Boys" in 2018. Their collaboration on "Prey" marks their third project together.

KARA LINDSTROM (Production Designer) has a list of credits, which mark a career as a novelist, screenwriter, set decorator, art director and production designer. Nominated for an Emmy® in writing, she has also been noticed by Variety as one of 10 screenwriters to watch. She published her first novel, "Sparkle Life," in 2006 to good reviews. Shorter fiction has been published in "Bridge Eight" and "Black Clock." She won the Islands Short Fiction Award (British Columbia).

She has written for many studios, including Paramount, MGM, Universal, Dreamworks, HBO and Warner Bros. As a set decorator, art director and production designer, Lindstrom has worked on dozens of projects, including "Heathers," "Strange Days," "The Mambo Kings," "Den of Thieves" and "Dear John."

When she is not working on location, she lives in Canada. Her website is www.karalindstrom.com.

STEPHANIE PORTER (Costume Designer) is an American costume designer. Born in Los Angeles, she grew up in the Bay Area and studied costume design at the University of California at Santa Barbara and Southern Oregon University. Her early career included working for the Oregon Shakespeare Festival and designing plays for several theatre companies. She went on to style Sting and Blink-182. Since then, she has designed several films for Zack Snyder and The Stone Quarry and has collaborated with Michael Wilkinson and Colleen Atwood on a number of projects. Her television costume design work includes IFC's "The Minor Accomplishments of Jackie Woodman." "Prey" is Porter's first film with director Dan Trachtenberg.

Growing up in Orange County, Calif. in the shadow of Disneyland's Matterhorn Mountain, **ALEC GILLIS (Predator Puppeteer/ADI)** grew up immersed in animatronics and genre films. Early memories of films like "Jason and the Argonauts" and "Planet of the Apes," inspired him to make his own Super-8 epics. A childhood spent creating monsters in his mother's garage led him to a job with Roger Corman at age 19. There he met film newcomer James Cameron, with whom he worked on several low budget sci-fi films under the Corman shingle.

In 1985, after taking time off to go to UCLA film school, Gillis was brought on to "Aliens" by Cameron. On that film he became a creature effects supervisor for Stan Winston. After racking up credits on top '80's creature films like "Predator," he left Stan Winston and co-founded Amalgamated Dynamics, Inc. with another Winston alum, Tom Woodruff, Jr.

After ADI's first feature "Tremors," business boomed and the duo won accolades for their work, including Academy Award® nominations for "Alien 3" and "Starship Troopers." "Death Becomes Her" earned them an Oscar® for best visual effects, and they have gone on to contribute to many of the most recognized genre films of the last three decades. The pair's work has garnered multiple other awards such as the British Academy Award, multiple Saturn awards, and even a Golden Doozie Award.

ADI is nearing its 34th anniversary and still going strong. Gillis and Woodruff's recent work can be seen in the recent films "IT Chapter Two" and "No One Can Save You."

In addition to being at the top of the craft of special makeup and animatronic character effects, Gillis directed "Harbinger Down" in 2015. The film boasted all practical creature FX and was an homage to the films of the '80's that he worked on in his early career. He is also a three-time published author.

Gillis' unique creative and professional approach has been employed by filmmakers like Boots Riley, James Cameron, David Fincher, Robert Zemeckis, Paul Verhoeven, Mike Nichols, Nora Ephron, Matthew Vaughn, Ivan Reitman, Nick Cassavetes, Sam Raimi, Neill Blomkamp, Paul Anderson, and Jean-Pierre Jeunet. His work with these filmmakers has informed and shaped his filmic sensibilities and point of view.

TOM WOODRUFF, JR. (Predator Puppeteer/ADI) was born in Williamsport, Pennsylvania in 1959, and much of his early interest in movies and monsters was a result of late-night broadcasts of the now classic Universal monster movies and the stop-motion effects of Ray Harryhausen. Finally, seeing one of the "Planet of the Apes" films in a theater, focused his attention on the craft of make-up, while getting his hands on his father's 8mm home movie camera at 13 years old simultaneously encouraged his interest in filmmaking.

While living so far from Hollywood, Woodruff's only professional contact was through the mail, writing letters to the artists whose work he admired most, like John Chambers, who created the "Planet of the Apes" make-up. Early in high school, he began to crank out his own Super 8 movies, using friends as cast members and saving money for his own camera equipment. Later, in college, he was allowed to adapt an independent studies curriculum in Theater to focus on filmmaking and writing and continued to work on his own make-up creations and film work, story ideas, and screenplays.

Woodruff finally made his move to Los Angeles in 1982. After a year of working with small make-up effects houses, he joined Stan Winston's team on "The Terminator." That was the beginning of a five-year period that saw him become a key coordinator under Winston, with the opportunity to work on such features as "Aliens" and "Predator," as well as TV shows such as "Amazing Stories." During this time, he began wearing the complicated make-up and costumes of the creatures designed at the studio. His physical build and tolerance, as well as his ability to perform as an actor, led to his portraying the title characters in such movies as "Mobster Squad," "Pumpkinhead" and "Leviathan."

During this time, he continued to write, ultimately teaming up with another of Winston's designer technicians, Alec Gillis, to co-produce, write, and direct "The Demon with Three Tales," a promotional piece designed to sell a feature anthology project. As interest was beginning to generate on the "Demon" project, Winston was in a position where letting two of his main crew members go would not interfere with his plans. Woodruff and Gillis formed Amalgamated Dynamics, Inc., primarily as an imposing-sounding source from which to pursue their own character effects projects, but with the intent to use the company as an umbrella under which their own film productions could eventually grow.

The duo quickly grew to become two of the major character effects talents in the business today, with their work gathering numerous accolades and awards including an Academy Award® for "Death Becomes Her" and multiple Academy Award nominations for "Starship Troopers" and "Alien3."

Not content to create only the visual image, both Woodruff and Gillis continue to be personally involved in the performance of their characters as well. Woodruff continues to perform in a variety of creature and animal rolls as lead characters in the features "The Thing," "Zookeeper," "Old Dogs," "AVP (Alien Vs. Predator)," "Evolution," "Bedazzled," "Hollow Man," "Alien Resurrection" and "Alien3," "Jumanji," "The X-Files" feature, and more, as well as television

series such as “Tow and a Half Men,” “Harry’s Law,” “Nip/Tuck,” “Chicago Hope” and “Seven Days.”

Woodruff joined the Director’s Guild in 1998, directing a number of segments for the Dick Clark series, “Beyond Belief.” He continues to create his own in-house projects with Gillis and sometimes as solo efforts, writing, producing, and directing short films.

Along with Alec Gillis, Woodruff co-wrote, “AVP: The Creature Effects of ADI,” and “Alien Vs. Predator: Requiem: Inside the Monster Shop,” books, which document the entire creative process behind creating the huge cast of creatures for the hit “Alien/Predator” films. He has also contributed to dozens of books on the art of character effects and is a guest on many behind-the-scenes DVD features. Together, they created their own Youtube channel, studioADI, to reach out to their fans as well as fans of the physical world of monsters, creatures, and aliens with nearly 120 million views.

At the same time, he is working on writing projects, Woodruff is developing additional properties with new writers to create a slate of productions that will see Woodruff and Gillis continue their growth not only as top character effects artists, but also as accomplished filmmakers. Woodruff recently executive produced the feature, “Wellwood,” has executive produced the feature “Harbinger Down” (written and directed by Alec Gillis), and directed the demon noir thriller, “Fire City: End of Days,” as well as the short, “Fire City: King of Miniseries.”

###